

PAGE 1

PANEL 1: We start off with a sexy sequence, Nelson. This first page is three vertical panels, each cropped fairly tightly so we're getting only a hint at what's going. (If you end up feeling that three horizontals is better, go with it; I'm suggesting verticals to give us a sense of downward motion.) This first panel is a tightly cropped image of Sara, showing some of her face (at least one eye, which is closed) and her hair. We see her neck and a bit of shoulder. Sara's head is back a bit, her mouth open. She's in the throes of passion. We see some Witchblade material on her face/neck. One tendril of the WB material is starting snake its way down past her neck, clinging to her body as it goes lower.

1 Sara: Oh...

PANEL 2: We have another tightly cropped view. The WB tendril is snaking sinuously down Sara's body, here slipping down between her breasts. Think sexy, not slutty. We see hints of the WB material here and there on Sara's body.

Silent panel

PANEL 3: We have another tightly cropped panel. Here the WB tendril is moving down past her navel, heading lower. Again, we see hints of the WB material here and there on Sara's body.

Silent panel

PAGES 2 & 3

(Double-page spread)

We have one big image here, Nelson. This is the, uh, money shot, so to speak. We're showing big figures of Sara and Jackie Estacado - the Darkness - having sex. We want this to be sexy, but stop short of being smutty or overly prurient. Let's have Sara in a woman on top position, arching her back. There WB material has spread across her body, almost like beautiful filigree or henna tattoos. We still see plenty of flesh, though. Sara's head is thrown back in ecstasy, her eyes closed. Jackie is beneath her, some Darkness flourishes of armor/Darkness material covering him here and there. Maybe some of the WB material is crawling up Jackie's chest, and there's some Darkness material clinging to Sara - a real melding of the two powers.

The background can be made up of WB and Darkness-type flourishes and material, as if this is happening in a space created by the two power, almost like a hive in "Aliens." We also see various darklings in the background, some watching Jackie and Sara, some just hanging around. If you need to, you can use strategically-placed darklings in the foreground to obscure anything we shouldn't be seeing.

This visual should be erotic, shocking, hellish and disturbing all in one. This is a dream Sara is having, her subconscious giving in to the subtle, simmering attraction between her and Jackie.

1 Sara: ...Oh, Jackie...

PAGE 4

PANEL 1: We cut to the “real” world. This is a close-up of Sara as her eyes snap open, awoken from sleep. She looks disturbed or excited.

Silent panel

PANEL 2: Sara sits up in bed, looking around, realizing it was just a dream. She’s in her bedroom, which we saw in WB #112 and #115. Sleeping in the bed next to her is Gleason, shirtless and only half-covered by the sheets. Sara wears a somewhat ripped T-shirt, cut off so it’s a belly shirt. The shirt has a Ramones logo on it. She also wears bikini panties. It’s dim – it’s still night, rather than morning. This is probably the largest panel.

1 Sara: AHHH!

PANEL 3: Gleason wakes up, leaning on one elbow as he speaks to Sara. She turns her attention toward him.

2 Gleason: Sara? What’s the matter?

3 Gleason: You look pretty spooked.

4 Sara: I just ... had a dream, I guess. More of a nightmare, really.

PANEL 4: Gleason reaches out and strokes Sara's armor shoulder comfortingly. He's a good guy, and Sara feels a little guilty for having these thoughts of Jackie.

5 Gleason: Anything you want to talk about?

6 Sara: No, it was ... you know, weird stuff that didn't even make any sense.

PANEL 5: Concentrate on Gleason, so we get a decent look at him. His dialogue makes reference to the events of Broken Trinity, just so we get the details in there.

7 Gleason: Well, I guess that shouldn't be completely unexpected. Been kind of a weird week, to say the least.

8 Gleason: Dragons, giants, Estacado decapitating the Angelus.

PAGE 5

PANEL 1: We have a two-shot of Sara and Gleason. Sara manages a bit of a smile, while Gleason appears understanding.

1 Sara: It was either all that stuff, or I should cut out the vindaloo before bed.

2 Gleason: If you're sure you don't want to talk about it...?

3 Sara: No, I'm fine...

PANEL 2: Move in for a close shot. Sara is giving Gleason an affectionate kiss on the forehead. It's a tender gesture.

4 Sara: ...but you're a sweetheart for asking, Gleason.

PANEL 3: Sara and Gleason settle back into bed. There's a comfortable familiarity here. Maybe Sara gives Gleason's hair a playful tousle.

5 Gleason: That was my alternate career choice if this whole police detective thing didn't work out – professional sweetheart.

6 Sara: Shush, you. You'll wake the baby.

7 Sara: We can still get a few hours of sleep. I told Dani I'd meet her first thing.

PANEL 4: Sara and Gleason are next to one another in bed, Gleason spooning her, his arm protectively around her waist. It's a very cozy, tender scene. Gleason's eyes are closed. He's going back to sleep. Sara's eyes remain open. The intention here is to have panels 4-5-6 be a cinematic triptych, so they should be grouped together.

8 Sara: 'Night, Detective Gleason.

9 Gleason: 'Night, Detective Pezzini.

PANEL 5: Move in closer. The characters are in the same position. Gleason is asleep, but Sara is still wide awake.

Silent panel

PANEL 6: Move in closer again, so we're really concentrating on Sara. Her eyes are open. She's wide awake, and looking troubled.

Silent panel

PAGE 6

PANEL 1: We cut to a different scene and location. This is a low-angle shot, looking up a statue of an angel. This angel statue is actually part of a gravestone, the sort of thing you'd find in a piece by Wrightson or Mignola. This is a daytime scene; maybe the sun is behind the angel statue, outlining it with some cool rim lighting. We want readers to make the obvious connection - this is the grave marker of the Angelus host, Celestine. (Of course, we're misleading them.)

<http://gallery.photo.net/photo/2521775-lg.jpg>

http://i2.photobucket.com/albums/y11/Liner89/Cemeteries/MountainViewOakland/IMG_0468.jpg

http://farm2.static.flickr.com/1095/1446846676_5faf6013b0_o.jpg

http://www.istockphoto.com/file_thumbview_approve/1180780/2/istockphoto_1180780_angel_grave_marker.jpg

http://www.oklaosf.state.ok.us/user_images/IR_angel.jpg

http://www.galaxy.bedfordshire.gov.uk/webingres/bedfordshire/vlib/0.digitised_resources/0.images/cemetery_angel.jpg

1 Sara (from off left): It's a nice marker...

PANEL 2: Pull back. We see the angel statue toward the foreground of the panel, the statue topping a grave marker. The setting, of course, is a graveyard, a bucolic and quiet place. We realize the angel grave marker is not that of Celestine. Toward the background of the panel, we see Sara and Dani, both wearing nice but not formal clothes (this is, after all, a graveside visit), standing next to a very modest grave marker – a flat one set into the ground. There's a baby stroller near Sara, with her baby, Hope, sleeping in it. The stroller can be something like the one in issue #112 (Nowlan over Leonardi), but not the exact same one. Both women wear sunglasses. There's an old church near the graveyard; it's up to you whether we establish it here or in a later panel. This is probably the largest panel.

2 Sara: ...I guess.

3 Dani: So it's a little on the plain side.

PANEL 3: We move in for a slight low-angle shot of Sara and Dani, looking up at them as they have their attention focused downward on gravestone (which we don't see, of course). Maybe medium shots here, as we establish the women. They're mood is subdued, but they're not grief-stricken, as this is the grave of an enemy.

4 Dani: We're not exactly talking about Mother Teresa here.

5 Sara: We're probably the only visitors she's ever going to get, Dani.

PANEL 4: We have a bit of a high-angle shot here, looking down at the simple gravestone for Celestine that is set into the ground. My notion here is to frame this shot with Dani's right hand (on the left side of the panel) and Sara's left hand (on the right side of the panel). We can see Sara's WB bracelet on her left hand, and Dani's slave bracelet-style WB on her right hand. Rob, do we know what Celestine's last name is, so we can properly put in on the stone?

6 Sara: Celestine's dead and nobody even bothered to claim the body. It's sad...

***Troy:** We'll need to inscribe the grave marker here. I'll send that info separately.*

PANEL 5: Concentrate on Sara. She seems thoughtful.

7 Sara: ...no real funeral, she just gets planted in the ground.

8 Sara: Nobody comes.

9 Sara: Nobody cares.

PAGE 7

PANEL 1: Another two-shot of Sara and Dani, Dani glancing over at Sara.

1 Dani: Sara? Hello?

2 Dani: This is a woman who was going to beat you to death with a chain when you were pregnant. Ring a bell?

3 Dani: She tried to kill you more than once...

PANEL 2: The baby stroller with a sleeping Hope in it is seen in the foreground.

4 Dani: ...she even tried to take Hope.

PANEL 3: Back to a Sara and Dani shot as they continue to talk. Maybe make this a longer shot, so you can establish the old church on the grounds (if you didn't do so on the previous page).

5 Sara: But she was a victim, too. Driven by whatever made her the way she was, and then by the Angelus force.

6 Dani: You'll have to forgive me if I don't shed any years.

PANEL 4: Dani is closer to the foreground of the panel, so she's the larger of the two figures. Sara is a bit more toward the background.

7 Dani: So what about the Angelus force? It hasn't picked a new host?

8 Sara: Not that I know of...

PANE 5: Pull back for a long shot, probably the largest panel on the page. This is a high-angle shot, looking down

past the steeple at the Sara and Dani on the ground in the distance. Standing or squatting on the steeple, seen more as hints than full shots, is a couple of Angelus warriors, including the Angelus Lieutenant who is being established in Brian's issue. We just want to establish that the Angelus warriors are watching ... and waiting.

9 Sara: ...and that's fine by me.

10 Sara: With Jackie still cut off from the Darkness, the longer the Angelus warriors stay in disarray, the better.

PAGE 8

PANEL 1: We return to a shot of Sara and Dani as they look at the gravestone. They continue to discuss the Angelus, Broken Trinity, all of which will be filled in.

1 Dani: So this is more like halftime.

2 Sara: What do you mean?

PANEL 2: We concentrate on Dani, maybe the wind rustling her hair a little bit.

3 Dani: Everything that's going on with the Darkness and the Angelus, with the Witchblade caught in the middle.

4 Dani: It's not over, it's just getting started.

PANEL 3: Sara holds up her left hand, as if to show it off. The WB bracelet is starting to grow tendrils, looking cool. Let's make this the largest panel on the page, maybe a tighter shot of Sara, so we get a good look at the WB tendrils.

5 Sara: Well, one of the Angelus warriors made it pretty clear she was going to kill me, if that's what you mean.

6 Sara: I'm not sure what kind of Balance I'm supposed to be when I've chosen a side.

7 Sara: You sorry I got you into all this?

Troy: *Please place a bridge between 6 and 7.*

PANEL 4: We have a Dani shot. Let's see her WB slave bracelet in the foreground – maybe a slight low-angle shot, so the bracelet, and particular the gems on it, are pretty large. Dani's WB is NOT growing tendrils. She has a grin on her face.

8 Dani: Nope.

9 Dani: Wouldn't trade it.

PANEL 5: We have a two-shot of Dani and Sara, Sara getting ready to go. Dani looks at Sara with an arched eyebrow. The WB bracelet is pulling in its tendrils, starting to return normal.

10 Sara: Listen, I need to get going. I have to meet someone.

11 Dani: Someone?

12 Dani: Really?

PANEL 6: Move in a little closer on Sara and Dani. Dani is looking at Sara with a bemused expression. Sara is trying to look surprised.

13 Sara: What's that supposed to mean? Why are you giving me that look?

14 Dani: No, it's cool. I have to go teach a class anyway.

PAGE 9

PANEL 1: I've got something a little unusual in mind for this page, Nelson. This "panel" is borderless. We have large figure shots of Dani (on the left side of the page) and Sara (on the right side of the page). They face each other, continuing their discussion. Both seem to be in a good mood, maybe Sara looking a little sheepish, Dani with a bit of a devilish, almost salacious grin. We'll run their dialogue in the space between them. The remaining panels on the page are essentially an inset package on the lower half of the page.

1 Dani: I might be doing the same thing in your position...

2 Dani: ...no pun intended.

3 Dani: Tell him I said hi.

4 Sara: I'll do that.

PANEL 2: Sara and Dani give each other a brief, friendly hug.

5 Sara: Thanks for meeting me. I felt like this was the right thing to do.

6 Dani: Anything for the sister I never had, right?

PANEL 3: Sara and Dani start to head in different directions, Sara toward the foreground, her hands grasping the stroller and starting to push it. Sara glances back toward Dani, who is giving a wave to Sara.

7 Sara: I'll call you.

PANEL 4: We end the scene with a long shot, showing Sara and Dani walking away from one another, Sara pushing the stroller as they head in opposite directions. These can be silhouettes.

Silent panel

PAGE 10

PANEL 1: We cut to another scene, a little bit later. Our location is Central Park, one of the less traveled areas. We're looking toward a shadowy area, either a wooded path, or perhaps one of the many bridges that the park has:

http://photos.igougo.com/images/p246460-New_York_NY-Bridge_in_Central_Park.jpg

<http://i.pbase.com/o5/57/599257/1/68810223.EoXxlhdA.CentralParkBridge001.jpg>

http://farm4.static.flickr.com/3250/2412343966_db70c3f746.jpg

We're looking toward the shadowy area under the bridge, which is cloaked in shadows. In the foreground of the panel, we see Hope held in Sara's arms. Hope is awake and in a good mood.

Silent panel

PANEL 2: Same basic shot as the previous panel. Hope has moved a bit in Sara's arms, seemingly sensing Jackie's approach, and getting a bit excited. Jackie is emerging from the shadows under the bridge. He's dressed casually, but elegantly, like he usually is dressed in his own title. Obviously we're playing on the whole "Darkness" thing, even though Jackie is currently without his powers.

Silent panel

PANEL 3: Same basic shot as the previous panels. Hope is squirming, craning her head to look toward Jackie, who has fully emerged from the shadows and is walking toward Hope and Sara. There's a small grin on his face.

1 Jackie: Must be my lucky day...

PANEL 4: This is the largest panel as Jackie and Sara face one another, just a short distance separating them. Hope is reaching for Jackie. We should get a good look at Sara and Jackie here, as well as a sense of the surrounding area. We can see the stroller a short distance away. Jackie is still grinning, genuinely happy, while Sara is trying to show she's immune to his whole charming routine.

2 Jackie: ...my two favorite women in the whole world.

3 Sara: Same old Jackie Estacado.

4 Jackie: Thanks for bringing her.

PANEL 5: Move in closer shot of Sara, Jackie and Hope. Jackie's attention is focused on Sara at the moment. Sara is being somewhat cool to Jackie.

5 Sara: You're welcome.

6 Sara: I thought she could use some daddy time.

PANEL 6: Sara hands Hope to Jackie. The baby is quite willingly going to Jackie, reaching toward him.

7 Jackie: Daddy could use some Hope time.

8 Jackie: And how are you, pretty little girl?

9 Hope: BUH BRRBL

PAGE 11

PANEL 1: Jackie lifts hope up above his head, looking up at her. Hope is smiling and happy. Sara looks on from a short distance.

1 Jackie: You happy to see me?

2 Hope: GLEE BWEE

3 Sara: I'd be careful if I were you. She just ate. You might wind up wearing it.

PANEL 2: We have a fairly close shot of Jackie and Hope, Jackie holding her close now. Hope is grabbing his finger and grinning. Jackie is obviously pleased to be with her; there's a real bond between them.

4 Jackie: Wouldn't be the first time one of my dates threw up on me.

5 Jackie: Of course, most of them had fake tits and blonde dye jobs.

PANEL 3: Jackie continues to hold and play with Hope, while Sara looks on and rolls her eyes.

6 Sara: Nice. I was really hoping her first words would be "fake tits."

7 Jackie: Take it easy, mom.

PANEL 4: Still holding Hope, Jackie looks toward Sara. Jackie's still in a good mood, and not even Sara's less than welcoming attitude has altered that.

8 Sara: You're right, what was I thinking? Her first words are probably going to be "Where's daddy?"

9 Jackie: Ouch.

10 Jackie: Seriously, Sara, just say what you mean, don't worry about my feelings.

PANEL 5: Move in closer on Jackie and Sara.

11 Sara: Well, it's not exactly like you've been around to change any diapers.

12 Jackie: I was ... down south. The commute would've been a little difficult.

PANEL 6: Concentrate on Sara.

13 Sara: So I never did get a straight answer about why you're in town.

14 Sara: I'm not naïve enough to think you showed up on my doorstep just for a family reunion, or to check up on the flunky you had following me.

PANEL 7: Concentrate on Jackie. His expression is more serious now, a little more haunted.

14 Jackie: Truth is, there was some business I needed to care of. Some guys who were part of my crew...

15 Jackie: ...not inner circle guys, just some goons-for-hire the Franchettis sometimes used...

16 Jackie: ...crossed the line.

PAGE 12

PANEL 1: We have a Jackie as he holds Hope, looking into her face as he recounts the story.

1 Jackie: I guess they needed a quick score, so dim bulbs that they are, they came up with a plan to kidnap some bank president's daughter and ransom her for half a million.

2 Jackie: Only turns out they're not real good at planning or kidnapping. They grabbed the girl, but they didn't know she was asthmatic.

3 Jackie: So none of the idiots thought to take along her inhaler.

PANEL 2: Move in closer. We concentrate on Hope as Jackie's voice comes in from off panel.

4 Jackie: She was dead before they ever got the ransom drop.

5 Jackie: I leave town, and this is what the hired help gets up to.

PANEL 3: We have a two-shot of Sara and Jackie, Jackie still holding the baby. Sara looks at Jackie expectantly, like she doesn't really want the answer. The conversation has obviously taken a very serious turn.

6 Sara: So what did you do?

7 Jackie: I killed them.

PANEL 4: Much the same shot as the previous panel. This is a silent panel as Sara and Jackie look at one another, gauging each other's reactions.

Silent panel

PANEL 5: Sara has stepped over to Jackie and is lifting Hope out of his arms. We don't want this to seem like she's snatching Hope back, but there's a definite undertone/symbolism at work here.

8 Sara: Here, come to mommy, sweetie.

PANEL 6: Sara nows holds Hope as she and Jackie look at one another. Sara seems guarded, after this reminder of what Jackie is really like.

9 Jackie: Hey, I let one of them live.

10 Jackie: He was the driver, said he wasn't involved.

11 Sara: I'm sure that's a comfort to the ones you slaughtered.

PAGE 13

PANEL 1: Jackie seems a little annoyed now as he and Sara continue the discussion. Jackie has his arms slight spread in a “what do you want from me?” kind of gesture.

1 Jackie: You asked. Maybe you’d rather I told you a fairy story?

2 Sara: Maybe I would.

PANEL 2: Sara is a little more annoyed now. Maybe show a hint of Jackie in the foreground, but this is really Sara’s panel.

3 Sara: You act like you should get a medal because you let one guy live.

4 Sara: It wouldn’t hurt for you to learn a little empathy. Maybe you can’t understand it, coming from your world...

5 Sara: ...but showing mercy isn’t a sign of weakness.

PANEL 3: Two-shot of Sara and Jackie; it’s not a full-blown argument, but passions are starting to run a little high here.

6 Jackie: I understand what I am.

7 Jackie: I’m sorry I’m not around. What is it that you want from me? If it’s a question of money...

8 Sara: Oh, believe me, the last thing I want is any of your money.

PANEL 4: Sara turns away from Jackie, looking annoyed or slightly upset. What’s really going on here is she’s upset at herself for having feelings for Jackie, because of the kind of man he is. Sara probably doesn’t even realize it herself in those terms, at least right now.

9 Sara (small): Who said I want anything from you?

10 Jackie: Sara...

PANEL 5: Jackie has reached out and grasped Sara's arm or shoulder, so that she's turning back toward him. Sara's expression here should hint that she's prepared to be angry with Jackie. Jackie's expression is understanding, even alluring.

11 Jackie: ...what do you want from me?

PANEL 6: Move in tighter. Sara and Jackie now face each other, Sara looking up at Sara, her expression softened now. This is one of those "...and then their eyes met..." moments. Jackie's hand has moved from her arm/shoulder to her back, gently pulling her against him.

Silent panel

PANEL 7: Move in closer. Jackie and Sara are about to kiss, their eyes closing, both of them leaning in. However, their lips still have not met.

Silent panel

PAGE 14

SPLASH: We have a big-deal moment for Sara and Jackie. They're kissing here, much more than a friendly kiss. This is passionate, the first time they're really giving in to their previously under-the-surface feelings for one another. Let's have Sara on tight side of the panel, so we can see her left hand (the one with the WB bracelet). Maybe she has the hand at Jackie's hip. The bracelet is starting to grow tendrils, spreading into Sara's hand and arm. Obviously we're drawing a parallel to Sara's passion with the visual of the WB. Sara still holds the baby in her other arm, and we see the baby between Sara and Jackie as they kiss. We don't want the baby to seem like an obstacle or impediment. Instead, the baby should be between them as a uniting factor. Maybe the baby is reaching out and touching Jackie's chest. Jackie has one hand to Sara's face' touching her tenderly.

Silent panel

PANEL 2 (inset): We're quite tight as the kiss breaks. Sara and Jackie are looking at each other, Sara opening her mouth to speak, trying to say this is a bad idea. I'm seeing these insets as horizontal panels stacked atop one another, but see what works best.

1 Sara: I don't think this is a good idea...

PANEL 3 (inset): We stay in pretty tight (tight enough that we don't see the baby). Jackie is kissing Sara again, and Sara is not resisting.

Silent panel

PAGE 15

PANEL 1: Pull back a little bit. The kiss has broken, and they've taken a step back from each other. Sara is looking at Jackie a little starry-eyed; we don't want to portray her as a goofy schoolgirl, but we want the reader to understand that the kiss had a real effect on her.

1 Jackie: You were saying ... something.

2 Sara: I was...

3 Sara: ...I was about to say, um...

4 Sara (small): ...never mind.

PANEL 2: Sara and Jackie step back from each other. The moment has passed, and they're both acting slightly guarded, a bit like it didn't happen. Jackie has a grin on his face again.

5 Jackie: I should probably get going.

6 Sara: You probably should.

7 Jackie: Yeah, wouldn't want the police to find me.

8 Sara: Where will you go?

PANEL 3: Change the angle a bit. We're still looking at Jackie and Sara. This panel should have more of a sense of "closeness" to it than the previous one; they're momentarily not so guarded.

9 Jackie: Away from New York. But if you need me, Sara...

10 Jackie: ...or want me...

11 Jackie: ...I'll make sure you know how to reach me.

PANEL 4: Move in closer. Jackie leans in and kisses Hope on the top of her head.

12 Jackie: You be a good girl and take care of your mommy for me until I can come back.

PANELS 5-6-7: We end the scene the same way we began it, a cinematic triptych of panels. We're looking toward the same shadows where Jackie appeared on page 10. In the foreground of each panel, we see Sara looking deeper into the panel, watching Jackie go.

In panel 5, Jackie is walking back toward the shadows of the tunnel mouth, casting a glance back over his shoulder toward Sara.

In panel 6, Jackie is half-concealed by the shadows of the tunnel mouth.

In panel 7, Jackie is gone, leaving us looking at the shadows of the tunnel mouth.

Panel 5

13 Jackie: Really was my lucky day...

Panels 6-7 **Silent**

PAGE 16

PANEL 1: We cut to a new scene and a different location. This is now a night scene. This can be a smaller panel, as we show Jackie's hands as he uses handcuffs to affix Leo's hands to a car grill. We can't see Leo's face until panel 4, but be aware that he is unconscious here.

SFX: CLAK

PANEL 2: We have another smaller panel. Now Jackie affixes Leo's other hand to the other side of the grill. Maybe we hint at Leo's head lolling to one side, unconscious. Leo's hands are cuffed out wide, so that his arms are stretched out (so he won't be able to reach his mouth).

SFX: CLAK

PANEL 3: We have a bit larger panel. We're still in fairly tight. Jackie's foot is kicking Leo in the ribs.

1 Jackie: Wake up, Leo.

2 Leo (woozy): Uhnnn...

PANEL 4: Pull out just a little. We still don't see Jackie or Leo in full. Jackie kicks him again, harder.

3 Jackie: Wake the hell UP!

4 Leo: UGGH!

PANEL 5: This is the largest panel on the page as we pull back to reveal where we are and who is present. We're back in the same junkyard that appeared in the Broken Trinity: Darkness issue. We see Leo, the thug that Jackie had handcuffed to a junk car in that issue. We want the reader to understand that this is a return trip for Leo, so make sure his clothes are different than in the BT: Darkness issue. Leo is disoriented, looking around, wondering where the hell he is. Jackie stands over him. Leo is seated on the ground, his legs sprawled out in front of him

5 Leo: Jackie?

6 Leo: Jackie ... what's ... that was you that grabbed me up?

7 Jackie: Right on the first try, Leo.

PANEL 6: Concentrate on Leo as he yanks on the handcuffs, trying to free himself. He's starting to look a little panicky.

8 Leo: What's ... what's this? Why we back here?

9 Leo: Come on, Jackie, I did what I was supposed to do! I gave up those other guys, led you right to them!

PAGE 17

PANEL 1: Concentrate on Leo, a pretty tight shot of him. He's really starting to panic now. Maybe see a little of Jackie in the foreground as a framing device.

1 Leo: You was supposed to leave me alone!

PANEL 2: We have a two-shot of Jackie and Leo, Leo panicking and Jackie remaining quite calm as he looks down at Leo. Leo is straining at his bonds, but to no avail.

2 Leo: I thought we had a deal!

3 Jackie: We did.

PANEL 3: Close-up of Jackie. His expression shows no mercy whatsoever.

4 Jackie: I'm breaking it.

PANEL 4: Pull back so we have another two-shot of Jackie and Leo, Leo now truly panicking, begging Jackie. Jackie is unmoved. Leave some extra dialogue room for Leo.

5 Leo: I told you! I said I had nothing to do with it! I didn't plan it, I was just the driver!

6 Leo: That kid, she wound up dead 'cause of those other guys, Postiglione and his crew.

7 Leo: They're the ones who screwed up, not bringing the little girl's medicine or whatever she needed!

8 Jackie: I think we both know that Dom and the rest of them aren't a concern anymore.

PANEL 5: Jackie is reaching into his jacket, retrieving something we can't quite see yet.

9 Jackie: I know we had a deal, Leo.

10 Jackie: But the thing is, I kept thinking about that little girl. Thinking about you idiots grabbing her right out of her house...

PANEL 6: In the foreground of the panel, we see the hand with which Jackie reached into his jacket. In that hand he

holds a fat roll of duct tape. We can look through the central hole in the roll and see Leo, especially his face. Leo looks terrified.

11 Jackie: ...and forgetting her asthma inhaler.

PAGE 18

PANEL 1: Jackie is squatting down in front of Leo now. Jackie remains calm, relaxed, with the duct tape in his hand. Leo is pretty panicky.

1 Jackie: I kept thinking about that little girl, probably in some shithole safe house you took her to, surrounded by strange, scary men.

2 Leo: Jackie...

3 Leo: ...Jackie, please...

PANEL 2: Jackie calmly starts to unroll the duct tape.

4 Jackie: That terrified little girl, asking for her mommy, asking for her daddy.

5 Jackie: Asking for her inhaler.

PANEL 3: Jackie tears off a piece of duct tape.

6 Jackie: She must've been so scared already...

PANEL 4: Jackie places the piece of duct tape over Leo's nose, placing the tape horizontally so it covers both nostrils. Jackie is almost gentle as he does this. Leo is to the point of terror, maybe even tears starting to spill from his eyes.

7 Jackie: ... and then she starts getting short of breath.

8 Leo: Please, it wasn't my fault...

PANEL 5: Jackie starts to unroll another piece of duct tape from the roll.

9 Jackie: Must be a terrible thing, dying like that. Feeling like you've got a weight on your chest, and it gets heavier all the time.

PANEL 6: We see Jackie's hand in the foreground, tearing off another piece of duct tape.

10 Jackie: Little by little, your breath gets more shallow,
until there's just nothing left in your lungs.

11 Leo: Jackie, please...

PANEL 1: Leo looks at the duct tape, eyes wide, tears streaming down his face.

1 Leo: ...mercy...

PANEL 2: Jackie has the piece of duct tape in his hands. He's hesitating a moment, speaking to Leo.

2 Jackie: You know, just today somebody told me I needed to learn mercy. And I thought about it.

3 Jackie: I thought about it a lot. And I decided...

PANEL 3: Jackie continues to speak.

4 Jackie: ...that's not me.

5 Jackie: Maybe this is because I was raised an orphan, so I've got a thing about family. Maybe that's it.

6 Jackie: But I think the real reason is...

PANEL 4: Jackie places the tape across Leo's mouth. Leo is trying to turn away and resist, but he really can't. This is probably the largest panel.

7 Jackie: ...I have a daughter now.

PANEL 5: My thinking here is that the last three panels are the same size – three standard grid panels across the bottom tier. This should smooth the transition to the grid on the next page. Leo struggles, twisting his head from side to side, yanking at the cuffs, obviously unable to breath. Jackie is squatting across from him, watching him calmly. Jackie's expression shows no remorse.

Silent panel

PANEL 6: Move in closer, so we just see Leo.

Silent panel

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PANELS 1-8: Nelson, the top half of the page is a 4 across by 2 down grid, so we have a total of eight panels. We remain tightly focused on Leo as he suffocates. I'll leave the panel specifics to you. He should be struggling initially, then weakening, eyes bulging, until he's still and staring, head lolling to one side, dead.

Silent panels

PANEL 9: The bottom half of the page is four panels; I'd suggest a 2 across by 2 down grid, but do what you think works best. Here we pull back to a two-shot of Jackie and the dead Leo, Jackie looking at Leo dispassionately.

Silent panel

PANEL 10: Jackie has turned to leave, and taken a couple of steps, but his attention is being drawn to one side, alerted by growls of the junkyard dogs that come from off panel. You can hint at the dogs in the shadows, if you like.

SFX (in the space behind Jackie): GRRRRR

PANEL 11: Two large dogs have come out of the shadows and walked toward Jackie, maybe a Rottweiler and a Doberman – big, powerful dogs. These are literal junkyard dogs. The dogs eye Jackie warily. Jackie nods or gestures over one shoulder, back toward Leo's off panel body.

1 Jackie: He's all yours.

PANEL 12: Jackie is walking toward us, a man of grim purpose. The dogs have rushed back Jackie and are running

toward the background, heading for the shadows where Leo's body is.

Silent panel

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PANEL 1: We cut to the next morning. This is a fairly tight shot of Leo's head and shoulders. His eyes are still open and staring. There are a few drops of blood splattered onto his face now, and his head should be in a different position or orientation than the last time we saw it.

1 Voice (from off left): Presumably the dogs were at him...

PANEL 2: Pull back for the largest panel on the page as we establish our scene. We're in the junkyard, where Leo's body is still located. Or what's left of Leo's body. The dogs have indeed been at him, and he's pretty chewed and bloody, his body torn open. Let's obscure the body slightly with a person or some equipment partially in the same. We want to show enough that people get a sense Leo's body was torn open and some of it eaten, but we want to let the readers create an even more disturbing picture in their minds than we can show.

The whole area is a crime scene now, with various police around, some areas taped off. Crouching near the body is the coroner who was introduced in issue #116, Dr. Chandrakhar. Other members of his team are with him (see issue #117 as well) - basically a CSI-type team. A police photographer is present, as well as some detectives. Arriving on the scene, toward the background, is Sara. She's wearing "work clothes," the kind of stuff when she's on the job. She's holding up her badge to some uniformed officers, who are allowing her to pass. The doc is not faced toward Sara - his attention is on the body.

2 Doc: ...or we're dealing with one completely batshit crazy perp.

3 Doc: I really don't know how much uncontaminated evidence we're going to be able to recover here.

PANEL 3: Move in closer. The doc is turning his head as Sara approaches. He notices her, and seems surprised that she's present. Her expression is pretty grim. You'll need to leave a little extra dialogic room here.

4 Doc: Detective Pezzini. I wasn't expecting you. Not much for Special Cases on this one.

5 Sara: Nothing at all, unless the Hound of the Baskervilles is a suspect, Doctor Chandrakhar.

6 Sara: Lieutenant Paulski in organized crime asked me to come down and have a look...

PANEL 4: This is a slight low-angle shot. In the foreground of the panel - maybe in partial silhouette - we see Leo's head. Sara is looking down at Leo, her expression grim.

7 Sara: ...because of my past experience with Jackie Estacado.

8 Sara: They're saying he's one of Estacado's crew?

PANEL 5: The doc has risen to a standing position, and is next to Sara. Maybe he's stripping off his rubber gloves.

9 Doc: He was before he got turned into Alpo.

10 Doc: Preliminary ID on him is Leo Ventrone.

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PANEL 1: Pull back a bit for a longer shot. Maybe it's an overhead shot, looking down on the scene, or maybe just a longer shot, looking past some junk in the junkyard. The doc and Sara still stand near the body, looking down at it.

1 Doc: The dogs will have contaminated most of the evidence, so the chances of coming up with any forensic evidence are slim at this point.

PANEL 2: Move in closer. The doc turns to Sara, a questioning expression on his face. Sara looks lost in thought.

2 Doc: You probably heard about Dom Postiglione and his men getting splattered all over a bar in midtown. Now Leo gets his.

3 Doc: Looks like somebody's taking out what's left Estacado's old crew.

4 Doc: Any idea as to who that might be?

PANEL 3: We concentrate on Sara, a chest-up shot or so (whatever you think works). She's silent here. Obviously she's turning over in her mind what she should do. Her expression will be very important here. It has to be subtle, but it should look like she's caught in the decision.

Silent panel

PANEL 4: Same basic shot of Sara as previous panel, but her head is down a little more here.

5 Doc (from off): Detective Pezzini?

PANEL 5: We end with the largest panel on the page as we move in tighter on Sara, a nice, big head-and-shoulders shot. Maybe go without a panel border here, and just have her head and shoulders sticking up into the page? If you feel like it's a better solution, you can even go with a big figure of Sara - whatever you think carries the proper emotional weight. She probably hates herself for the answer she gives.

6 Sara: No.

7 Sara: Sorry, there's nothing to tell you.

8 Cap: END